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fencing has been inconsiderable. I have, within the last twenty-one years, planted 378,563 forest trees; about 25 or 30,000 larches surround my copse woods, the rest are in clumps of unequal dimensions, from seventy-seven acres to half an acre. The whole expense of plants, planting, fencing, and preserving, with compound interest, does not exceed £.1000. It is no idle speculation, to look forward to what may be the value of 50,000 larches, of forty years growth, nor to what the thinnings of the plantations may produce in the interim; and I trust it will be found, that I have converted bad land to a good purpose, at as little expense as any planter in the kingdom.

As I have not confined myself to planting larches and firs only, but have also planted many thousands of oak, ash, beech, and other trees, I would add a few words upon my management of oaks. My plan has been to mix them with larches and firs, and to cut them down to the ground in about three years, and I find, in a few years more, that they spring up in abundance, and show themselves on the first thinning of the larches. In two or three years I give the larches a much more severe thinning, so as to leave the oaks plenty of room, and I find that they shoot up rapidly. The land is much too high and exposed, to permit oaks to grow without the protection of larches; but the soil is so much improved by the dead leaves, grass, and fern, that I have not the least doubt of rearing very fine oaks on this poor land. In compliance with the request of Mr. Waistell, I have measured a great number of larches of different ages, and shall continue to do so for some years to come. My intention is not to take trees promiscuously, but those I should call the second best in each plantation, as there are always twice the number of that kind, that can possibly be left to stand for timber, and all the inferior trees will of course be cut down first. I shall not fail to inform the Society if any thing occurs in the course of my experiments, worthy to be communicated, or likely to be of service.

Method of fixing Chalk Drawings; by Mr. R. D. Cathery, Mead-row, near the Asylum.

(From the Transactions of the Society for the Encouragement of Arts, Manufactures, and Commerce)

Having tried several experiments for the purpose of ascertaining the best and most effectual method of fixing black and white chalk drawings, I have selected a few specimens from among them, for the inspection of the gentlemen of the Society of Arts, &c.; and have fully explained each method in the annexed paper according to the number of each specimen, hoping at the same time they will excuse the rough manner in which they are done, as it was not in my power to make drawings; they will, however, shew that the chalk is fixed without staining the paper, or in any way injuring the drawing.

Specimen, No. 1,

Will bear rubbing with India-rubber with very little alteration, unless it is rubbed so hard as to injure the paper; drawings in crayons may be fixed in the same way.

Specimen, No. 2,

Will bear rubbing with India-rubber without any alteration; each method is very simple, and not expensive.

Specimen, No. 3,

Is performed by the artist making his drawing on soft paper that has not been sized, such as blotting-paper: and when it is finished washing the back of it over with a wash, and when quite dry, no rubbing can injure it, and it will harden the paper and not stain it in the least. Drawings in different coloured crayons may be fixed by the same method. This wash will be an excellent thing to wash prints with that are printed on soft paper, as it not only hardens the paper, but prevents them from being so easily stained and damaged, which soft paper is so liable to do by handling, as it is of so spungy a nature that it soaks up directly the least wet or grease it touches, and this wash is a great preserver of the paper. Aquatint prints that are printed in colours are always printed on hard paper, because soft paper will not do to tint with water colours, on account of the colour sinking quite through directly as it touches the paper, which the wash totally prevents. You may colour on soft paper that is washed over as well as you can on hard; better impressions can be taken on soft paper, and when washed over and pressed they cannot be distinguished from hard paper; so that printers may entirely give up the use of hard paper, as it is not fit for such delicate plates as aquatint, or mezzotint, &c. Old prints on soft paper that are broken and stained, if they are nicely cleaned and washed over, it will harden and make them look well when they are pressed, as it will take out the creases, and prevent any acid that they have been cleaned with from rotting the paper.

Specimen, No. 4,

Is washed half over on purpose that the gentlemen may see the utility of it, and try the effect of it with a pencil and colour, and to show that it does not stain or injure the paper in the least. I was obliged to do the specimen, No. 3. on blotting-paper, as I could not now get any paper for drawing on without the size; but if this method is approved of, I can get paper for drawing on, of any colour or thickness, by ordering it at the paper manufactory to be made without being sized.

Process for Mr. Cathery's Methods of fixing Chalk Drawings.

Specimen, No. 1.

Dissolve one ounce of the clearest gum arabic in one pint of spring water, (beer measure,) then take a piece of the best blotting-paper, according to the size of the drawing, and with a piece of sponge wet it all over; then lay the drawing on a table and lay the wet blotting-paper on the drawing, and press it gently with the hand close to the drawing, so as to just damp the chalk, which may be seen by raising the paper up, and where the chalk is not damp press it on again; and when the chalk is thoroughly wet all over, the paper may be taken off; and in about ten minutes the chalk will be dry and fixed. The blotting-paper must not be too wet, and when you take the paper off the drawing, mind it is not shifted sideways, as that will evidently smear it.

Specimen, No. 2

Dissolve one ounce of the clearest gum arabic in one quart of spring water, (beer measure,) pour it into a dish according to the size of the drawing, then pass the drawing hastily through it, and lay the back of the drawing on a sheet of blotting-paper upon a slanting board, so that the water may drain off; and when the drawing is perfectly dry, you may press it in a port-folio with a weight upon it, and it will be quite flat, but if pressed while it is damp it will cockle.

Specimen, No. 3,

To half an ounce of isinglass add one quart of water, and let it boil for a quarter of an hour in an earthen pipkin, then add two drachms of powdered allum, and when that is dissolved, strain the mixture through a piece of clean linen, and while milk-warm wash the back of the drawing over with a piece of sponge, and take care that nothing rubs the front of the drawing; it must be handled very gently, and when quite dry put in a press.

Specimen, No. 4.

For prints on soft paper; to half an ounce of isinglass you must add two quarts of water, with the same quantity of allum; wash the back of the prints over with it, and when dry they may be coloured with ease; the colours will not sink.

I find that the best method of fixing the chalk on No. 3, the soft paper, is to get a square frame, (such as they strain canvass on for painting,) and tack the drawing on it with eight small nails, the front of the drawing towards the table, then holding the frame slanting, take the solution of isinglass and allum, and with a large camel's hair pencil wash the back all over with it, so as just to wet the paper quite through and no more, and it will dry quite smooth; this method is the best as nothing can damage the front of the drawing, the frame preventing the table or any thing else from rubbing the chalk or crayons, if ever so highly finished. The camel's hair pencil is better for use than the sponge, as you may use it more gently and with greater ease.

Account of a domestic Filter for purifying Water; by M. Alexander, of Bordeaux.

(From the Transactions of the Medical Society of Bordeaux)

M. Alexander uses neither sand nor sponge, nor pounded charcoal, but he simply causes the water to pass through capillary tubes which are formed of half worn out calico. We know that a ribbon which soaks in a vessel and hangs on the outside, soon serves as a conductor to the liquor, which filters and runs out until the vessel is nearly empty. M. Alexander has applied this experiment in natural philosophy to purify, in the large way, the waters of the Garonne; and the Medical society of Bordeaux have made a favourable report of it.